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places which would otherwise be filled by sound, intelligible music. Mr. Bergmann did his best with it; it was splendidly executed, and we believe that his interpretation gave as clear an idea of the conglomeration, for we cannot esteem it a composition, as could be presented by any director.

George F. Bristow's fine descriptive overture, "Columbus," was a great relief from the choleraic symptoms left by the "Zug." It is a work that would do credit to any programme. It is clear and definite in design, pure and artistic in form; the subjects are well chosen and well worked; the picture is painted in natural transitions, and the thoughts are fresh, positive, and have marked character. In compactness and fitness, and harmonious consecutiveness of idea, it gives evidence of a master mind, with imagination to invent, with resources to express, and with judgment to keep to the level and the limits of the inspiration and the chosen form. The instrumentation of the work is also masterly. Its treatment in the orchestra proves Mr. Bristow to be a thoroughly practical scorer. He uses all the instruments with a brilliant freedom, with a power of contrast and a delicate coloring which proves that he is perfectly familiar with the character and resources of the material of an orchestra. This work stamps Mr. Bristow with eminence as a composer, and the burst of applause and its continuance at the close of the overture proved that the highly critical Philharmonic audience appreciated and recognized its high merits. It was magnificently performed; every man in the orchestra seemed to feel called upon to do his best, and aided Mr. Bergmann in his successful endeavors to do justice to the work. Had it not been placed the last piece on the programme, its repetition would have been enforced. Would it not be well to reproduce one of Mr. Bristow's symphonies? It would be a well-earned compliment to one of the most efficient members of the Society, and the works themselves are fully deserving of the honor.

We cannot but compliment Mr. Bergmann most cordially upon the brilliant success of this concert. Not only were the instrumental works given with a perfection never before reached in this country, but the accompaniments were irreproachable in their promptness and delicacy. He may well be proud of the material of his orchestra, and they, in turn, cannot but esteem it a privilege to play under so brilliant, accomplished and so conscientious a leader.

#### COMPLIMENTARY CONCERT TO MR. GEORGE W. WARREN.

A large number of the most prominent citizens of Brooklyn tendered a complimentary concert to Mr. G. W. Warren, organist, composer and teacher of that city, a gentleman

universally respected and esteemed, which was given on Tuesday evening, 17th inst., at Plymouth Church. The elite of Brooklyn attended, and among the crowded audience many prominent amateurs and professionals from New York were observed. So brilliant a testimonial must have proved both pleasant and flattering to Mr. Warren.

The artists and amateurs assisting Mr. Warren, were Mrs. Comstock, Mrs. Stetson, Signor Centemeri, Mr. Comstock, Mr. Noe, Mr. Theodore Thomas, Mr. Mueller, and the Holy Trinity Choir of boys, and chorus. The programme was very varied, exhibiting in its arrangement Mr. Warren's usual tact and taste, and the assisting artists did their utmost to render it an effective and spirited manner.

The double anthem, "Te Deum Laudamus," by G. W. Warren, is a clever and telling composition, and was given in most effective style by Mrs. Comstock, Mrs. Stetson, Mr. Comstock, Mr. Noe and chorus. The *Salve Regina*, for soprano, contralto, and oboe, was charming in its effects, and was well rendered, as was also the *ave maria* of Bach.

The ancient Christmas carol, "Good King Wenceslaus," is delightful for its quaint character and rhythm, and was one of the most telling points of the programme.

Mr. Theo. Thomas played Ernst's "Elegie," with more than his usual breadth of expression, and deserved the warm approbation he met with.

Mr. G. W. Warren had literally everything to do, and it is but justice to say that he did everything well. Mr. Warren is fond of combinations, and, so far as we can judge by his concert last year and the one under notice, he selects the most effective combinations for voices and instruments within his reach, and the results justify his choice. They lighten up the programme and they are altogether unobjectionable. Mr. Warren's compositions are melodious, well harmonized and voiced, and generally musically, and his accompaniments are tasteful, and display a good care for the supremacy of the singer. His organ solos were spirited displays of manual dexterity, combined with good taste and mastery of the resources of that noble instrument. Hook's great organ was certainly a notable star on that occasion, and in the display of its specialties it was never better handled. In certain points its beauty and purity are unsurpassed. We think that Mr. Warren could safely try one more concert in the Spring.

#### GRAND ORGAN EXHIBITION AT THE CHURCH OF THE COVENANT.

Notwithstanding the terribly inclement night of Thursday, the 15th inst., a very large audience was gathered together at the above church, allured by the attractions of the new organ just completed by Mr. Levi U. Stuart of

this city, and the expected performance of two of our finest organists—Mr. George F. Bristow and Mr. George W. Morgan. The Covenant Church is situated on Park-av. (which is fast becoming magnificent with costly sacred edifices), and is remarkable for beauty of design and finish—equalling any specimen of its class in the city. The organ just completed for its use is comparatively small in scheme, but is large and truly grand in many essential features, and particularly in orchestral effects. Mr. L. U. Stuart, the builder, is justly favorably known by the enlarged organ in the Tabernacle Church in Sixth-ave. The front of this organ is unique, yet tasteful and extremely pleasing to the eye; but the decorative part of it has frequently embarrassed with its *debris* the effective working of this really noble instrument, particles getting into its mechanism, and so either clogging the pipes, or rendering the mechanism partially unmanageable. An accident of this kind occurred on Thursday evening, in the midst of Flotow's overture, choking the palette of the swell and compelling Mr. Bristow to stop in his performance until it was remedied. This fact will account for certain apparent blemishes in the utterance and mechanism by fixing the true cause. We may further remark that, placed as the organ is, it is subject to constant and radical changes of temperature, frequently throwing the reeds out of tune—a temporary blemish utterly beyond the control of the builder.

The compass of this organ is from C C to G, and on pedals from C C C to G. It has 14 stops on the great organ, 9 stops in the swell, and 6 in the pedal organ. Its solid, compact tone, and true musical strength when the full organ is used, amazes all who merely consider its nominal capacity, for it surpasses in power, as heard in that large church, any organ in this city, except that in Trinity Church. The great organ is truly magnificent, and the diapasons throughout are what their name imports, and make the instrument the noble accessory to religious service, which it should be to fulfill its purpose. We remarked upon this fine specimen of Mr. Stuart's ability in organ building, that his idea of voicing is sanctioned by the experience of many years, and if strong, telling style of voicing be followed, time's mellowing influence will blend and soften them into sweetly melodious utterance. At present some mixtures appear shrill or even hard, without a grand diapason being used to subdue and conform them into a harmonious and majestic *ensemble*. Taken as a whole, and freely accepting for individual stops, like the cornet, Mr. Stuart's policy in shaping their utterance, we can find no blemish to displease even fastidious ears, and its general effect must be conceded by all intelligent observers to be remarkably fine, complete and grand indeed.

The selections made by the two distinguished

organists, who displayed all the points of this fine instrument, were admirably suited to the purpose. Mr. Bristow played the overture already named, Gottschalk's "Slumber Song," and a pot-pourri on themes from "Lucia," "Don Giovanni," "Euryanthe," and the "Last Rose of Summer," in masterly style—so ready, free, and masterly as to surprise most present, as he, not making solo performance a speciality, was, until then, scarcely known beyond mere church service. His performance of the pot pourri commanded general admiration, and called forth a unanimous and determined encore, which he replied to in the briefest way he could in accordance with courtesy. His performance throughout was a marked and decided success. Mr. George W. Morgan played Bach's Fugue in E flat, his admirable "William Tell" overture, and selections from Gounod's "Faust," concluding with the well known military chorus. His performance of the overture made a profound sensation. He has played it in concerts in this city a hundred times before, but we have never heard him produce such broad and telling effects in that piece as on this occasion. He played then all he knew; he was spurred on to his uttermost efforts, and the result was one of the most brilliant essays he has yet made in New York. He was, of course, rapturously encored when he played his charming arrangement of the beautiful ballad, "By the Sad Sea Waves."

Mrs. Maria Abbott was suffering perceptibly from a severe cold, but that discomfort could not overshadow entirely her admirable style and beautiful voice. She sang with her usual grace and ease, but the want of concordance between the singer and accompanist showed the want of rehearsal in the organ-loft so necessary to a mutual understanding. Mr. Cooper, the basso of the church, was also suffering from a severe cold, but he battled through it very bravely and very creditably.

#### SEVENTH REGIMENT BAND CONCERT.

The sixth season of these pleasant and highly fashionable entertainments commenced under very favorable auspices in all respects, save a lack of brilliant gas light to reveal the brilliant array of beauty, taste, and fashion there present. Given, as these concerts are, under the immediate supervision of regimental authorities, they comprise unusual elements of musical and personal gratification, all distasteful incidents being there avoided. We need make no special reference to Grafula's well selected programme, which afforded varied and complete evidence, that his full band yet ranks second to none in this land, and his skill in devising or arranging music for their performance has suffered no decline, or is his aptitude in directing such popular music a whit less remarkable than years of grateful experience have shown it to thousands of thoroughly satisfied listeners.

#### ITALIAN OPERA IN NEW YORK.

The Fifth avenue is jubilant and the cross streets are crying out aloud; Madison avenue is all smiles, and Broadway is full of bustle and activity, for the reason that Maretzek is coming to town with his great singers, fine dresses, orchestra, and every thing that Fashion is just now dying for. The mere announcement has brightened the prospects of a hundred storekeepers, for trade in every article of luxury and refinement is always the most brisk when the Opera reigns supreme in the city. The Boston people have come out nobly for the Opera; the house has been crowded night after night with the beauty, fashion and intelligence of the city, and the Manager has reaped a rich harvest commensurate with his enterprise, and the great excellence of the entertainments.

Max Maretzek will give his first representation at Winter Garden, on Monday evening next, when "Crispino e la Comare" will be given with the following brilliant cast: Miss Louisa Kellogg, Miss Fanny Stockton, Signori Testa, Bellini, Antonucci and Ronconi. The nights of performance will be Monday, Wednesday and Friday.

The sale of tickets will commence this morning at the usual place, and at the box office of the Winter Garden.

#### THEO. THOMAS'S SYMPHONY SOIREEES.

The second of this most interesting series of concerts will take place next Saturday evening at Steinway Hall. These concerts always offer points of attraction for the lovers of good music, and also for those who are interested in the works of musical progressionists. But on this occasion there will be an attraction of a superior kind—one in which every one of musical taste must feel interested, and should make a point to hear. Mr. Thomas will produce on Saturday evening next the famous Ninth Symphony of Beethoven, which is a work of extraordinary difficulty, but which, when produced with adequate instrumental and choral force, is grand and wonderful in its effects. Mr. Thomas will have an orchestra of over eighty performers, and a chorus of over two hundred singers, all picked voices and well trained. With such a force in Steinway Hall, Mr. Thomas will control sufficient material to do full justice to the striking and daring thoughts of Beethoven, and present us at last with a grand interpretation of this great work.

The occasion is one in which the community at large should take a deep and generous interest. The performance of such a work alone should insure this, but when we consider that its production by Mr. Thomas is at his own personal risk, and that the cost to produce it will fall but little short of *three thousand dollars*, made up by items of rehearsals, Hall,

advertising, printing, copying music, artists, &c., &c., there is an additional reason why the public should be interested, and should come forward liberally to support one who is willing to sacrifice so much for the art and for the gratification of the people. We earnestly hope that there will be a brilliant attendance at Steinway Hall, next Saturday evening.

#### CONCERT OF THE CECILIA CHOIR—THE ORATORIO OF SAMSON.

There is nothing more flat, stale and unprofitable than to listen to a highly dramatic work drawled out in the most approved conventicle style—robbed of its power, emasculated, like Samson, of its strength. Handel's "Samson" is rather a large dramatic cantata, than an oratorio, and should be taken hold of by capable recitative singers, such as comprehend the force of declamation and the vitality of situation. "Samson" is composed of at least two-thirds recitative, not merely contemplative or reflective, but, on the contrary, full of spirited and rapid action, dialogues full of power and meaning, and should, consequently, be given with that nerve and colloquial asperity which gives life to sustain the interest of such situations in the drama. This was by no means the case on Tuesday evening at Plymouth Church, Brooklyn, at the Concert of the Cecilia Choir. On the contrary, the pregnant recitatives fell dead, dull and meaningless. The singers seemed always waiting for the chord or resolution, which the accompanist was in no hurry to give, so that the most impetuous language was given with the deliberation of a man driving a hard bargain. This is all wrong, and we are surprised that so experienced a director as Mr. Morgan did not insist upon that defect being remedied.

The Cecilia Choir is composed of boys' and mens' voices alone, and great credit is due to Dr. H. S. Cutler for their admirable training. Both in solo and in chorus they displayed a truth of intonation, a promptitude as regards time, a clean and crisp execution and a clear enunciation but rarely found in so large a mass of young voices. The choruses were admirably sung, the points were taken up with firmness and with promptitude, and the general effect was very satisfactory. The coloring was fair, and would have been better had the organ been used more judiciously. The young soloists—Master Breare, Toedt, Grandin and Knowles—sang gracefully and fluently. Their voices are fresh and beautiful, and their efforts were received with cordial and hearty applause. Of the choruses, the two which made the greatest effect were "Round About the Starry Throne" and "Fixed in His Everlasting Seat." These were performed spiritedly and grandly and in excellent tempo, the first being vociferously encored. Mr. George W. Morgan did his work well. He kept his singers well to their